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Maine Campus March 18 1975

Maine Campus Staff

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Midweek

Maine Campus

Vol. 78, No. 41 March 18, 1975

Financial aid to rise next year

The total amount of money available for financial aid to UMO students next year is expected to increase by nearly \$1.8 million over this year, according to John E. Madigan, director of student aid.

"Based on information I have received from the federal government," said Madigan, "we are going to have a substantial increase in our available student aid funds."

Madigan said Monday that as a result of increased Congressional appropriations, the total amount of aid directed at UMO students will increase from the current \$4,061,000 to approximately \$5,809,000.

Funding for the National Direct Student Loan program (NDSL) is expected to increase from \$800,000 this year to \$1,700,000 next year, Madigan explained. The amount of money for the College Work-Study program (CWS) will increase from \$1,184,000 to \$1,540,000, and funds for the Supplementary Educational Opportunity Grants program (SEOG) will increase from \$1,227,000 this year to \$1,509,000 next year.

All three of the above programs are administered by UMO's Student Aid Office. Madigan added that the remainder of the increase will occur in the Basic Grants program, in which students apply directly to the federal government for aid. Currently, about \$406,000 in Basic Grants

go to UMO students, and Madigan estimated that this "has to go up at least \$200,000" for next year, because next year junior level students will be made eligible for the program. Previously, only freshmen and sophomores were eligible.

Madigan also said that there is a small surplus in the funding for the program this year, so there is a potential for UMO's share to be "as high as \$700,000."

By combining the NDSL, CWS, and SEOG programs' funding with the Basic Grants amount and the aid provided by the university itself, which will remain at its current \$450,000 level, Madigan said "we're making a new gain of almost \$1.8 million, but it's not all gain."

The director noted that if tuition or room and board charges (or both) increase next year, it may "wash out" a substantial portion of the increase in aid, because those approximately 3,000 students presently receiving aid will be compensated for the increased charges.

But, he said, an increase in costs of \$200 per student per year, regardless of what form it might take, would only take about \$600,000 of the increase, and would still leave over one million dollars in new aid money. Madigan said the new money will be either used to increase the amount of aid going to current recipients or to allow more students to receive aid, or both. □



steve parker

It seems the "clenched fist", which once symbolized student power, has given way to an older, less meaningful variation. Whoever sculpted this beauty that sits audaciously on the mall facing Hart Hall obviously placed more emphasis on detail than message.

GESTURE

Smith declares candidacy

by Dennis Bailey

"I believe I have the experience, the technical know-how, and a good idea of what student government should be like," said student Sen. Louis Smith (York), as he declared himself a candidate for student senate president.

Smith, an executive board member, has been a senator for the past year. A native of South Carolina, Smith is a junior oral communications major and has lived in Maine for five years.

The elections will be held April 17. Past candidates have announced their intentions only a few weeks before the elections but Smith feels an early start is necessary.

"I think there are many issues that the students need to know about," said the 23-year-old senator. "That is why I want to run a campaign based on the issues and not the personalities of the candidates, as has

been done in the past."

Smith plans to run on a platform which includes a higher activities fee for students. Asked if students would accept such an increase, Smith replied, "I think that once the students see the programs that can be offered by an increased activities fee, they will accept the increase."

Smith said he will offer a resolution Tuesday calling for an increase of \$5 next year with an increase of \$1 for the next two years until the fee is \$15 per semester.

"We have the lowest activities fee in New England. MUAB (Memorial Union Activities Board) can't function and offer programs that we need at UMO. Dean Rand (director of the Memorial Union) is for the increase. It's badly needed."

The budget for the Off-Campus Board is another major issue Smith feels is vitally important to the students.

"The off-campus housing is pathetic. The senate should work with the Bangor Tenants Union or form our own tenants union to meet this problem."

Smith contends the senate has kept a low profile and has not gained input from the student body.

"I think that the senate should develop long range plans for the future and develop priorities that they should be working on," he said.

Smith has suggested the town council have a member on the Orono town council to alleviate the problem of property taxes for the fraternities, which Smith believes is unfair.

The candidate has not chosen a vice-presidential running mate, but he is expected to announce his choice at an organizational meeting Tuesday at 3 p.m. in the York Hall lounge. □

Officials will stick by request

UM budget faces panel

Legislative hearings on the proposed University of Maine budget, as submitted by Gov. James B. Longley, will be held this Thursday at 1:30 p.m. in Room 228 of the State House in Augusta. The hearing will be before the Appropriations and Financial Affairs Committee of the state legislature.

The Super-U administration will be at the hearing in full force, in an attempt to convince the legislature that Longley's

proposals for the university budget fall far short of required funding.

Herbert Fowle, vice-chancellor for business and financial affairs, said the chancellor's office would approach the committee with the concept that "the requirements outlined in the Part I budget request are still the requirements of the university," adding that some of these requirements have actually increased since the request was submitted last year.

"We're going to push the legislature hard for a reconsideration of the governor's budget," he said. "We're also going to outline what's going to happen if the budget is approved as it stands."

Some of the adverse effects Fowle suggested were a drastic cutback in enrollment quotas, no pay raises for faculty or staff, and cuts in research programs. "In the end, the greatest impact will be on the students," Fowle added.

"I have a personal feeling that the legislature understands the problems of the university and will give us a fair hearing," he commented.

Fowle said most of the arguments that will be used Thursday have already been put forward by acting Chancellor Stanley Freeman at a University of Maine Board of Trustees meeting Feb. 26.

Jeanne Bailey, student senate president, said a bus will be provided to carry students to the hearings, if enough students so desire.

"If enough students want a bus," she exclaimed, "we'll have a bus." □

Funding sought

Members of the Memorial Union Activities Board will go before the Student Senate next week and ask that it be made a sub-board under the senate as a solution to budget cuts affecting MUAB.

Tom Audet, chairman of MUAB, said the specifics of the solution have not been worked out, but will be vacation. The Senate is expected to take action on the proposal at their meeting of the 25th.

According to Carl Pease, senate parliamentarian, the MUAB proposal would be contingent on an increase in the activities fee.

"An increase of \$3 would give MUAB a budget of about \$45,000," said Pease. "Whether the fee would be separate of the activities fee or whether the senate would allocate MUAB's budget will be resolved on the senate floor."



Louis Smith

steve ward

What's On

TUESDAY, MARCH 18

CAREER SYMPOSIUM—Student Personnel/Educational Administration, North Lounge, Estabrooke Hall, 6:30 p.m.

BRIDGE—Memorial Union, 7 p.m.

DEATH SYMPOSIUM—"Death and the State," North Lown Room, Memorial Union, 7:30 p.m.

CAREER SYMPOSIUM—Personnel Administration/Job-hunting Techniques, North Lounge, Estabrooke Hall, 7:30 p.m.

WEDNESDAY, MARCH 19

HORSEMAN'S CLUB—100 Jenness Hall, 6:30 p.m.

CAREER SYMPOSIUM—Broadcasting/Communications, Totman, Memorial Union 6:30 p.m.

MEETING—Film Society, 1912 Room, Memorial Union, 7 p.m.

FILM TRYOUTS—for a silent freshman orientation film. Need a Charlie Chaplin type and extras. Tryouts in the North Lown Room, Memorial Union, 7 - 8:30 p.m.

COUNCIL OF COLLEGES—Informational meeting on collective bargaining, 102 Nutting Hall. Open to Campus community, 7 - 8:30 p.m.

PLANT SWAP—Bring cuttings to trade. MUAB Office, Memorial Union, 7 p.m.

CAREER SYMPOSIUM—Advertising/Public Relations, Totman room, Memorial Union, 7:30 p.m.

CAREER SYMPOSIUM—Rehabilitation, North Lounge, Estabrooke Hall, 7:30 p.m.

IDB FILM—"The Virgin and the Gypsy," 130 Little Hall, 7 & 9:30 p.m.

ITALIAN FILM FESTIVAL—"Last Tango in Paris," Hauck Auditorium, 7 & 9:30 p.m.

THURSDAY, MARCH 20

"FOOD SALE FOR A SMALL PLANET"—Lobby, Memorial Union, 10 a.m. - 3 p.m.

COUNCIL OF COLLEGES—Informational meeting on collective bargaining, North Lown Room, Memorial Union. Open to campus community 12 noon - 1 p.m.

WOMEN'S GYMNASTICS—Maine vs. UMPI, Lengyel Gymnasium, 6 p.m.

CAREER SYMPOSIUM—Management, Totman Room, Memorial Union, 6:30 p.m.

CAREER SYMPOSIUM—Government Administration, FFA Room, Memorial Union, 6:30 p.m.

MINI-WORKSHOP—Archery with Robert Pelletier, Damn Yankee, Memorial Union, 7 p.m.

FORTNIGHTLY FORUM—"The Ethics of Who Eats," with speakers: Dr. Cecil Brown, Dr. Edward Collins, Mr. Edwin Hinshaw, Mr. Walter Thompson, Bangor Room, Memorial Union, 7:30 p.m.

CAREER SYMPOSIUM—Data Processing/Accounting, Totman Room, Memorial Union, 7:30 p.m.

CAREER SYMPOSIUM—Law, FFA Room, Memorial Union, 7:30 p.m.

ACTION to recruit here

Peace Corps recruiters are looking for volunteers in Liberal Arts fields this year, contrary to reports of previous recruiting sessions which suggested the demand was for more technically-oriented areas.

Susan Alley and Todd Baumgardt, recruiters for ACTION, which represents both the Peace Corps and VISTA, will be on campus March 18 to 20. They will have a booth in the Fogler Library for interviews and placement, and will present a slide and discussion program tonight at 7:30 in the FFA Room of the Memorial Union.

They are also optimistic that this year will be very successful.

"The job market, as a whole looks pretty bleak," Baumgardt said. "We have programs for people when they graduate."

The Peace Corps currently has a membership consisting of about 75 per cent liberal arts graduates, according to Alley and Baumgardt, but the number of these applicants is on the decline. Because of this decrease, the Peace Corps is aiming its efforts toward the spring graduate in Arts and Sciences.

The recruiters are looking primarily for French- and Spanish-speaking students, oriented toward the social sciences. Vista is seeking law or pre-law students and French speakers, while the Peace Corps needs mathematics, agriculture, physical and life sciences graduates, as well as students skilled in a trade, Baumgardt said. Both organizations are looking for liberal arts students in Spanish, education (particular tutoring), all civil engineering fields, health sciences and services, business and economics. The recruiters said there is a particular need for home

economics and nutrition majors. Anyone with a strong interest or background in home economics or nutrition may be eligible, Alley said, since the need is world-wide and desperate.

Seniors interested in applying for the Peace Corps should sign up for interviews in the placement office at East Annex with Wayne Hesselstine.

Med school bill set for hearing

The legislature's Education Committee will hold a public hearing on LD 773, an act to authorize the university to proceed with the development of the proposed School of Medicine, today at 1:30 p.m. at Cushnoc Auditorium of the Augusta Civic Center.

The bill, which is co-sponsored by Sen. Minnette Cummings (R-Newport), Sen. Robert W. Clifford (D-Lewiston), Sen. Howard M. Trotzky (R-Bangor), and Sen. Phillip L. Merrill (D-Portland), would basically give the university a green light for the medical school. If passed, the bill would be interpreted as a commitment on the part of the legislature to fund the medical school in coming years.

According to committee chairman Sen. Bennett Katz, the hearing will be divided into three segments, including one hour for advocates of the bill, one hour for opponents, and one hour and a half for general comment.

The university has been granted \$200,000 by the legislature over the past two years to investigate the feasibility of establishing what would be Maine's only medical school. □

More about the budget ...

Regardless of how much waste there may be in the university system (or where it is), we hope the acting chancellor and his staff are at least moderately successful in Augusta Thursday as they make their pitch to the legislative appropriations committee.

We are frankly encouraged by Vice Chancellor Fowle's statements concerning the approach they will take. Not that we expected otherwise, but it appears, at least, that university officials will have more gumption in their dealings with legislature (and more sympathetic ears) than they exercise with the governor. Even the governor, when he spoke here, admitted that Acting Chancellor Stanley Freeman had been pretty "fair", which, translated, means conciliatory to the governor.

Maine Campus EDITORIAL

We've said it before, and we'll continue to say it: if this university can't count on its own administrators and trustees to fight for the funding we need, and do the kind of extensive lobbying effort required, then who will?

We believe the very least we can expect in the way of a budget for the next year or two is a continuation of the present level of funding, as the governor has claimed his recommendation for the university calls for a \$4.7 million decrease in state funding of the university.

Since Longley failed to include funding for the university's special appropriations for, among other things, increased fuel costs, are we to

conclude that the governor believes fuel prices will go down? Or just what are we to conclude?

We hope Fowle is right when he claims the university has a good deal of support in the legislature. We also hope that President Neville is right when he predicted that would probably have funding "returned", so to speak, for the fuel allowance and other things, that would add up to approximately the \$4-5 million that the governor decided to ignore.

We'll continue to examine the trustees and their spending habits, which, as we have said, are occasionally a little off-base. We always have taken close looks at where the money goes. But we will not allow ourselves to be placed in an adversary position with the trustees and Super-U administrators by the governor, who has still not satisfied us as to why he cut his university budget proposal after stating clearly on Jan. 29 that it would call for a "substantially higher" amount than the \$619,000 increase that was being talked about.

When all is said and done, it doesn't matter much even if the trustees are not quite setting the right priorities in their spending of university money - that is, if the university is inadequately funded in the first place. The trustees may set spending priorities, but it is the governor and legislature who decide how much that "blank check" will be. And when the governor recommends a decrease in state funding of the university in an inflationary time, he's really talking about a much bigger cut than anyone can predict.

With the advent of a great increase in the amount of student aid next year, at least on this campus, a tuition increase of about \$50 next year may not hurt that much. We can be assured that, if nothing else, the students who would otherwise be hurt the most by any tuition increase will be taken care of.

But in any event, we hope the university puts its best foot forward in Augusta Thursday, for, all eyes will be watching, and especially those important decision-making ones.

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Maine Campus ARTS & ENTERTAINMENT section

Vol. 1 No. 3

March 18, 1975

PUL OUT AND SAVE

Zeppelin and Cooper ... 'where do they go from here?'

Led Zeppelin *Physical Graffiti* Swan Song
Records SS 2-200

There are two basic approaches one can take in dealing with the new Led Zeppelin album entitled *Physical Graffiti* released last month on Swan Song Records.

The first deals with the release of the album as an "event," carefully orchestrated by the group's manager Peter Grant in his careful manipulation of the rock and roll media.

The second looks at the album on its own merits.

Since their debut under his tutelage in 1969, Led Zeppelin has released a very regular flow of albums - exactly one l.p. each calendar year. The question that should present itself almost immediately even to the most casual of observers is, "does it artistically take Led Zeppelin a year to get an album out, or rather, does it take Peter Grant 12 months to so manage things from a business standpoint to guarantee an instantaneous platinum album? (One million copies of the album are sold - representative of about \$10 million in gross sales.)

The situation as I see it presents a dichotomy of sorts - certainly there are business considerations to any art form, and business managers are necessary to cover those situations and thus free the artists to create, but, at what point does the manager's perspective intrude, in terms of what he will and will not allow on a record (on the grounds of selling power.)

The staging for the release of *Physical Graffiti* was beautiful and as a by-product created two new Peter Grant supergroups.

Last spring when *Houses of the Holy*, their last album, was beginning to wear a little thin and the fans began locking for the yearly album, the announcement came that Led

Zeppelin was forming their own record label - Swan Song Records. Everyone felt that the new album was imminent. But, the first release was *Bad Company* - a distillation of former Free, Mott the Hoople and King Crimson.

Then came an announcement that the Zeppelin album would be released in September. September brought announcement of a delay until November, which brought announcement of a for sure release in time for Christmas, which brought an announcement of an early January release which allowed for the release of the second Swan Song record *Silk Torpedo* by Pretty Things, which allowed for the announcement of a positive February 1 release for an album which had already been featured in a cover story two months earlier in *Circus* magazine.

Led Zeppelin is not an obscure group and when you tantalize the public this long, it is not hard to understand why the album sells the way it does when it finally gets released during the last week of February. And like many others who had been so long led on, I was among the first in line.

The first song, "Custard Pie," and the third, "In My Time of Dying," are the album's only boring moments in what will probably be the year's best rock album. The sheer power in the remaining 13 pieces establishes this as the consummate Led Zeppelin album.

The range of rock styles executed is amazing. Most Zeppelin fans probably already recognize one song - "Kashmir," as equal only to "Stairway to Heaven," and "A Day in the Life" in sheer majestic force.

I don't attempt to analyze rock much beyond that, I generally know what I like by the way in which it hits my ear and grabs me in the gut so that I can't (unless completely ozoned) sit still while listening to it.

Jimmy Page's vocals, John Bonham's solid bottom on drums, the bass and synthesizer work done by John Paul Jones, and Jimmy Page's always tasteful guitar work all coalesce on this album to make it classic rock 'n' roll in the finest mercantile tradition.

Alice Cooper *Welcome to My Nightmare*
Atlantic Records SD 18130

Alice Cooper's *Welcome to My Nightmare* is not the ninth Alice Cooper album, but a first solo album from the person who used to be vocalist in a group called Alice Cooper.

The band seems to have split up. Alice has kept the name, and working with studio musicians, set out on a solo career.

I was rather curious as to what the result would be, as I thought a band which had been together as long as Alice Cooper really



worked as a unit and not an extension of one person.

I was wrong. Alice was the brains of the entire outfit, and the band was probably beginning to hold him down.

His recent associations with traditional straight Hollywood types had led me to believe his album would be far calmer than the Alice of the guillotine and dead babies. Again, I was wrong. The traditional Hollywood type that Alice recruited for this album is Vincent Price, and the combination is one of the funniest I've ever heard on a record.

Songs such as the title cut, "Black Widow," and "Cold Ethyl" are some of the best boogie-party songs that anyone has produced in a year.

One cut, "Department of Youth," is one of those Alice Cooper chant-march sing-along type songs reminiscent of "School's Out," and we'll probably be hearing it ad nauseam before the year is out on Top 40 radio.

Lyrical it is a very funny album in a campy sort of way, and the entire album is set to be aired a television special on ABC in April.

It is interesting to see Alice Cooper start out so well on his first solo venture, indeed, this may well be the best Alice Cooper album.

It is also a lot like the Led Zeppelin album in that it may be a crowning achievement for the style he has developed.

Both albums, as much as I enjoy them, leave me with the question - "where do they go from here?"

Each has explored the potentials of their particular styles to the fullest on these albums and anything else in the same vein will be exploitation of both you and me - the people, who in the final analysis, pay for it all. Armageddon is upon rock and roll. □

by Jim Cyr



theatre performance

Major Barbara . . . doing Shaw justice

The Maine Masque production of *Major Barbara* by George Bernard Shaw, performed in Hauck Auditorium last week, was a triumph. Throughout the rather long play (debates on society and morality are apt to be rather long), the acting was consistently excellent, the players played as an ensemble, the lengthy dialogue was handled superbly, especially by Jeri Colpitts as Andrew Undershaft, millionaire philosopher. The action both held attention and served its function clearly in the philosophical debate.

All of this may be attributed to the wizardry of Dr. James Bost of the speech department. Bost was able to create believable character on the stage because he is supremely concerned in his direction with the human element in drama, the emotions and motivations of struggling human beings attempting to make sense out of life and society, neither of which seem to make sense much of the time. With this conviction in the humanity of the characters, he avoided two-dimensionality, and full-fleshed figures emerge.

The set by Al Cyrus, designer for Maine Masque, was interestingly modern for a Shaw play, and ingenious in serving the needs of three different locations. It particularly suited the armaments factory of Act III, Scene II, with a central black vertical post ominously descending to represent a lethal cannon. However, I found it a bit stark for the library of Lady Britomart's house. Possibly, the effect intended by the sparse geometrical symmetry of set and blocking, was a suggestion of the formality of manners of the society of that period. Yet again, it might have been intended to parallel the dialectics of Shaw's thought without a precise localization of action. These purposes it accomplished admirably. However, the absence of elaborately carved, dark, heavy furniture, plush velvets and dull purples, long rows of gilt-bound books, left the Britomart library looking more bleak than the Salvation Army shelter of Act II.

Some of the suggestion of opulence and elegance was in the costuming; but the contrast between wealth and poverty was one of the themes of the play, and the eye was not altogether convinced of the contrast by the bare set, which tended to level social class distinctions.

The suggestive set, however, had a very positive attribute. It highlighted the extreme contemporaneity of the theme. Although written in 1905, *Major Barbara* speaks so clearly to the social ills of our time that one is astonished, and depressed, at how little Western society has progressed in 70 years. Shaw debunks conventional morality, one of his favorite pastimes, and points out that the worst crime is really poverty, and that food and shelter must come before moral sermonizing. One is reminded of another socialist playwright, Bertolt Brecht's statement in the *Three-Penny Opera*, that, "First comes the food, then the morality." Furthermore, Undershaft, Machiavellian millionaire arms manufacturer, clearly outlines the connection between big business and the government for anyone who hasn't learned the lesson yet:

I am the government of your country...you will do what pays us. You will make war when it suits us, and keep peace when it doesn't...When I want anything to keep my dividends up, you will discover that my want is a national need. When other people want something to keep my dividends down, you will call out the police and military. And in return you shall have the support and applause of my newspapers, and the delight of imagining that you are a great statesman."

Shaw's major thesis is that conventional notions of right and wrong depend on social prejudices with no relation to reality. Undershaft, the demon of arms-makers, knows his economic and social realities better than anyone else in the play. He knows that money runs the government, saves men's souls, rules the world, is power for good as well as evil. He knows that poverty and submission are not great virtues as Christianity (or Crosstianity as Shaw liked to call it) preaches, but great abominations. He knows that the whole country depends on the money disseminated by himself and others like him, and that the most "morally pure" religionist and teacher of Greek are as inextricably bound in the web of financial dependencies of the system as the greatest criminal. Crime, like morality, is a relative term, misapplied generally to petty thefts, whereas huge crimes are ignored.

Cusins: "Do you call poverty a crime?"

Undershaft: "The worst of crimes. All the other crimes are virtues beside it...Poverty blights whole cities, spreads horrible pestilences, strikes dead the very soul of all who come within sight, sound, or smell of it. What you call crime is nothing; a murder here and a theft there...what do they matter?...there

are not 50 genuine professional criminals in London. But there are millions of poor people, abject people, dirty people, ill fed, ill clothed people. They poison us morally and physically; they kill the happiness of society; they force us to do away with our own liberties and to organize unnatural cruelties for fear



dave theoharides

they should rise against us and drag us down into their abyss. Only fools fear crime: we all fear poverty.

The irony of Shaw's making a hero from a capitalist "villain" is heightened when he puts into the villain's mouth the words of a social revolutionary. Undershaft

knows better than Barbara how to fight the evils of the world; his solutions are not "other-worldly" hymns, but direct actions in terms that powerful people understand.

"I hate poverty and slavery worse than any other crimes whatsoever. And let me tell you this. Poverty and slavery have stood up for centuries to your sermons and leading articles: they will not stand up to my machine guns. Don't preach at them: don't reason with them. Kill them."

However, Shaw's real hero, all real heroes, must come from the youth, who still have the idealism and the energy to fight for change. A teacher of Greek, Barbara's fiance, Cusins, might be the perfect vessel for change, a symbol of the roots of Western civilization.

Cusins: "You cannot have power for good without having power for evil too. This power which only tears men's bodies to pieces has never been so horribly abused as the intellectual, the...religious power that can enslave men's souls. As a teacher of Greek I gave the intellectual man weapons against the common man. I now want to give the common man weapons against the intellectual man...I want a power simple enough for common men to use, yet strong enough to force the intellectual oligarchy to use its genius for the general good...Dare I make war on war? I must. I will."

The ivory tower salvationist and the intellectual must come down to the level of money and power where real change can be accomplished. To those perplexed about crime and the decay in American cities, about degeneration in the government, constant warfare, about whether to stay aloof or dirty one's hands working for change, Shaw has a lot to say. The Maine Masque said it well for him last week and I hope the audience was listening.

by Roberta Speel

Concert

UM bands feature German composers

Fred Heath, director of bands, conducted the University of Maine Bands in a concert featuring music mostly by German composers, last Tuesday in the gym. Guest conductor was Robert S. Modr, who is also conductor of the Central Maine Wind Ensemble, president of the Maine Music Educators Association, and director of music for the Orono schools.

The program opened with Heath conducting the wind ensemble in Felix Mendelssohn's *Overture for Band*. The overture was followed by an announcer who welcomed the audience, announced the previous piece, and described the form of the next selection and mispronounced the name of its composer. The unfortunate composer was Paul Hindemith; the piece, the first movement of his *Symphony in B Flat*. Louis Spohr's *Notturmo for Turkish Band* (written for a smaller instrumental ensemble) followed, and fell occasionally into difficulties which were inexcusable—considering the instrumentation and size of the group which played.

Modr made his appearance conducting the finale from *Death and Transfiguration* by Richard Strauss, and the march *Under the Double Eagle* by J.F. Wagner. Modr conducted well and did a great deal with the band to make the *Finale* sound like music instead of a bad attempt at a lazy performance. However, Strauss would still be rolling in his grave to hear his beautiful orchestral work played by a band tuned to an out of tune piano substituting for a harp.

After the intermission, Modr conducted the symphonic band in two more numbers, specifically, *Old Comrades* a march by Karl Tiede and *Prelude and Fuge in C Minor*—originally composed for organ—by Bach. The announcer made the point that the Bach was particularly suited to transcription for band because the organ and wind instruments operate under the same principle: they are both columns of vibrating air. Bach can be difficult, but in

this case the band could have been more precise in the performance of the selection.

Next to last on the program was the *Third Suite* by American composer Robert Jager. I found the suite to be the most enjoyable selection of the program, easy to listen to for an audience with an untrained ear and interesting enough for the trained musician. Had this not been a bit sloppy and in places not together, it would have been a good finale for the concert. Unfortunately, the march demanded precision, but lacked it; the waltz, expert conducting in places with many meter changes; and the rondo needed better balance. One curious defect was the fact that the Heath failed to conduct the last few notes in the rondo. Was he several beats ahead of the band, or did he just forget about those last notes? The suite could have been better.

Heath chose the *Huldigungsmarsch* by Richard Wagner to close the concert. It was exciting in places, but not very memorable. After a single round of applause, Heath returned to the stage to conduct the band in two encores. The first, *Irish Washerwoman*, if it had been crisp and precise as it ought to have been, would have been a good selection for the regular program. Finally, the concert was brought to a welcome close with the audience standing and singing with the band in *The Stein Song*.

Generally speaking, the concert went well, and apparently much better than expected. But, perhaps if band director Heath would conduct an even beat, without playing 'find the downbeat' (that annoying game conductors play to vex musicians), demand more from players, drill for more precision, and conduct in a more decisive and authoritative manner—being the leader, not on the defense—he would not have to rely on luck to pull a concert together.

by Sarah Holbrook

campus arts calendar

film

WEDNESDAY, MARCH 19
 "The Virgin and the Gypsy", IDB Movie, 130 Little Hall, 7 and 9:30 p.m.
 "Last Tango in Paris", Italian Film Festival, Hauck Auditorium, 7 and 9:30 p.m.
 "Antonio and Rosario", Sandwich Cinema, North Lown Room, Memorial Union, 12 noon.
 Film Society Meeting, 1912 Room, Memorial Union 7 p.m.

THURSDAY, MARCH 20
 "The Virgin and the Gypsy", IDB Movie, 130 Little Hall, 7 and 9:30 p.m.

FRIDAY, MARCH 21
 "The Way We Were", MUAB Movie, Hauck, 7 and 9:30 p.m.

SATURDAY, MARCH 22
 "Happy Birthday Wanda Jane", MUAB Movie, Hauck, 7 and 9:30 p.m.

SUNDAY, MARCH 23
 "A Very Natural Thing", The Dirty Half-Dozen film series, 100 Nutting, 3, 5, and 7 p.m.
 "The Human Race is Losing", "The New Ones", Bangor Room 2 p.m.

MONDAY, MARCH 24
 "American Revolution: The Cause of Liberty", Sandwich Cinema, 12 noon, North Lown Room.

WEDNESDAY, MARCH 26
 "Wait Until Dark", IDB Movie, 130 Little Hall, 7 & 9:30 p.m.
 "Garden of the Finzi-Continis", Italian Film Festival, Hauck, 7 & 9:30 p.m.
 "American Revolution: The Impossible War", Sandwich Cinema, North Lown Room, 12 noon.

THURSDAY, MARCH 27
 "Wait Until Dar", IDB Movie, 130 Little Hall, 7 & 9:30 p.m.

MONDAY, APRIL 7
 "Middle Age: A Wanderer's Guide", Sandwich Cinema, North Lown Room, 12 noon.
 "The Thing", Science Fiction 1 Film Series, 100 Nutting, 7 & 9:30 p.m.

WEDNESDAY, APRIL 9
 "Discovering the Music of the Middle Ages", Sandwich Cinema, North Lown Room, 12 noon.

"Autobiography of Miss Jane Pittman" IDB Movie 130 Little Hall 7 & 9:30 p.m.

THURSDAY, APRIL 10
 "Autobiography of Miss Jane Pittman" IDB Movie, 130 Little Hall, 7 & 9:30 p.m.

FRIDAY, APRIL 11
 "Slaughterhouse Five" and "The Sugarland Express", MUAB Double Feature, Hauck Auditorium 6:15 and 10 p.m.

SATURDAY, APRIL 12
 "Deliverance", MUAB Movie, Hauck Auditorium, 7 & 9:30 p.m.

SUNDAY, APRIL 13
 "Journey Through the Past", The Dirty Half-Dozen film series, 100 Nutting, 3, 5 & 7 p.m.

MONDAY, april 14
 "The Sad Clowns", Sandwich Cinema North Lown Room, 12 noon.
 "The Time Machine", Science Fiction Film Series, 100 Nutting, 7 & 9:30 p.m.

music

TUESDAY, MARCH 18
 20th Century Music Ensemble, Donald Stratton director, Hauck Auditorium 8:15 p.m.

WEDNESDAY, MARCH 19
 UMO Concert Series, Fernando Valenti, 8:15 Memorial Gymnasium.

THURSDAY, MARCH 20
 Tom Thibreau, Ram's Horn Coffee House, 9 & 10:15 p.m.

FRIDAY, MARCH 21
 Open Hoot, Ram's Horn Coffee House, Record Hop, sponsored by MUAB, Johnny Angel & Angel Baby, 8:30 Damn Yankee Room, Memorial Union.

SATURDAY, MARCH 22
 Steve Blanchard, Ram's Horn Coffee House, 9:00 & 10:15 p.m.

SUNDAY, MARCH 23
 Stravinsky's Symphony of Psalms and Handel's Messiah, Easter portion, Performed by the Oratorio Society and Orchestra, 8:15 p.m., Memorial Gymnasium

THURSDAY, MARCH 27
 Bill Rogers, Ram's Horn Coffee House, 9 and 10:15 p.m.

FRIDAY, APRIL 11
 Jeff Beady, Ram's Horn, Coffee House 9 and 10:15 p.m.

SATURDAY, APRIL 12
 Bob Harrington, Ram's Horn Coffee House 9 & 10:15 p.m.

arts and exhibits

During the month of April, Carnegie Hall will present a display of art by the UMO Faculty. To be displayed in Gallery One, it will include the works of Eleese Brown, David Decker, Ronald Ghiz, Vincent Hartgen and Michael Lewis. This exhibition will be featured until April 18th. Gallery Two will house paintings and sculptures by artists who live or work in Maine. In the Print Room of Carnegie, will be the UMO Print collection. New paintings by Elizabeth O'Malley, a Castine artist, will be exhibited in the lobby of Hauck Auditorium. Drawings and Paintings of E.E. Cummings will be on Display in the photo salon of the Memorial Union. These are being made available by Rushworth M. Kidder of Wichita State University.

Second session of craft groups begin this week at the Hilltop Craft Center.

Art for the Year of the Hare

TUESDAY, MARCH 25
 Tibetan Folktales, Kenneth Versand will recite in the manner of the original Tibetan storytellers. 202 Carnegie Hall, 7:30 p.m.

WEDNESDAY, MARCH 26
 The Principles of Chinese Painting, Discussion with Kenneth Versand, 202 Carnegie, 1:00 p.m.

THURSDAY, MARCH 27
 Ch'an and Zen in Painting, Slide Lecture, 202 Carnegie, 7:30 p.m. □

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the Augmented Fifth Record Sales

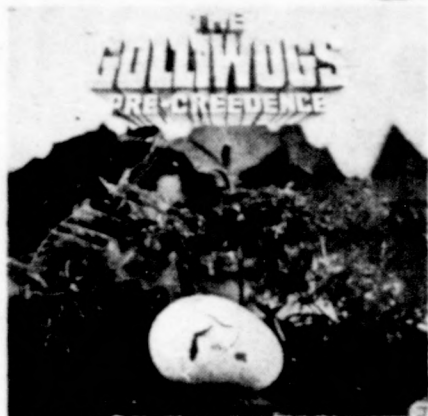
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reorderings



The Golliwogs—Pre-Creedence
Fantasy F-9474

With so many decent artists' recording contracts being cancelled these days because of an alleged vinyl shortage, this disc represents not only an outright rip-off, but also an audacious disregard of any sense of priorities on the part of Fantasy records.

The entire lp is made up of 14 circa 1964 recordings of the group that later became Creedence Clearwater Revival—consisting of brothers Tom and Joh Fogerty on rhythm and lead guitars and vocals; Stu Cook on bass; and Doug Clifford on drums.

As the liner notes reveal, Creedence was more or less born when "four high school friends from El Cerrito, California" signed with Fantasy in 1964, using the name "the Golliwogs." The trouble is, with the exception of three cuts on side two, all of the material on the album is virtually indistinguishable from any other early 60's band, and one is hard put to detect any hint that this album is early Creedence.

The first three songs on side one, "Don't Tell Me No Lies," "Little Girl (Does Your Mama Know?)," and "Where You Been" are a regular excursion back to the record hop of "Time Won't Let Me" vintage, complete with over-use of reverb on the drums and extra-twangy guitar work ala the Ventures. The Golliwogs here sound more like a mixture of the Dave Clark Five and the Beach Boys than anything resembling what they later became. The lyrics, of course, are your standard syrupy teen-age love genre.

"You Came Walking" brings us perhaps a year ahead as group vocals and an extremely trebly fuzz guitar lead are added to the same old material.

"You Can't Be True" is a fairly interesting rhythm and blues cut, but most any band worth its salt could have done it, even in that era. It is very reminiscent of the Rolling Stones' first album (especially

"I'm a King Bee") in its use of harp and tempo.

"You Got Nothin On Me" is Chuck Berry's "Roll Over Beethoven" with different lyrics—pure and simple.

"Brown-Eyed Girl", not to be confused with Van Morrison's tune of the same title, ends side one. Coincidentally enough, the music is copped, nearly note for note, from Morrison's original biggie "Gloria", and John Fogerty's lead vocal approximates the screaming style of Morrison's early work.

It's very close to impossible to tell by hearing side one that these four musicians evolved into Creedence.

Side two opens with "You'd Better Be Careful", which is mostly more of the same trash, except this cut sounds borrowed from either the Zombies or early Pual Revere and the Raiders.

"Fight Fire," the second cut, is the first one on the lp in which the listener might be able to pick out that peculiar strained vocal style that the brothers Fogerty are now noted for. But the Creedence aura remains hidden for the most part, and the music is still bland.

"Fragile Child" begins the swing to music that might be identified as the roots of Creedence. It features that certain interplay between drums and guitar chord patterns that became one of the trademarks. Yet the music is overly simple and it reeks of those familiar E-D-A chord patterns of the era.

"Walking on the Water," a very interesting cut, is the first of those that are clearly recognizable Creedence. With a provocative tempo and some fairly good fuzz and cold guitar work, this song could quite likely hold its own on the AM radio market of today. And Cook's bass playing complements the tempo well.

"You Better Get It Before It Gets You" is pure Creedence, complete with a strong Fogarty vocal, and that total lack of frills that marked all of Creedence's major material. This cut even includes a brief passage featuring Fogarty's famous vocal chords accompanied only by drums, as is done frequently by the band in later years. The only shortcoming of the tune is that it ends just as it starts to get going, with one of those frustrating early 60's style fade-outs designed to get you to plunk your nickel in the juke box to hear it again.

"Porterville," the next cut, is the only one on the lp that Creedence fans are likely to recognize, since it made their first (or now, second) album, *Creedence Clearwater Revival*. Basically, there isn't much difference between this version and the later one, as the vocals are just as strong,

with that haunting "I don't Care" refrain. The amount of reverb used in recording is perhaps the only difference.

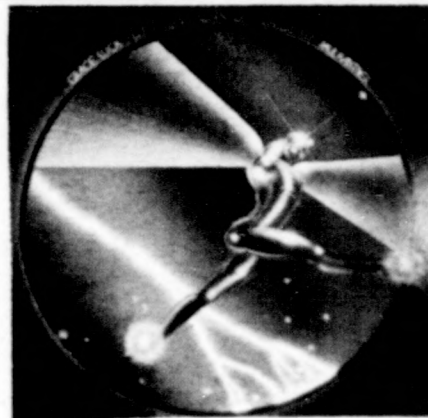
"Call It Pretending," the last cut on the disc, seems to be an earlier work than the three it follows, because the music is highly reminiscent of early Young Rascals, and the lyrics are strictly early 60's AM radio caliber.

On the whole, the quality of recording of this lp is typical of its time, which means it's second rate by today's standards. *The*

Golliwogs is a rip-off mostly because the material definitely does not provide "a fascinating example of the birth of a band" that "shows the roots of a concept which the world now knows as Creedence Clearwater Revival," as the jacket would have us believe.

This lp comes recommended only for the most devoted, dyed-in-the-wool Creedence fans, who might be willing to shell out \$5 for three godd but early Creedence cuts. □

by Steve Parker



Dragon Fly
Jefferson Starship
RCA BFL1-0717

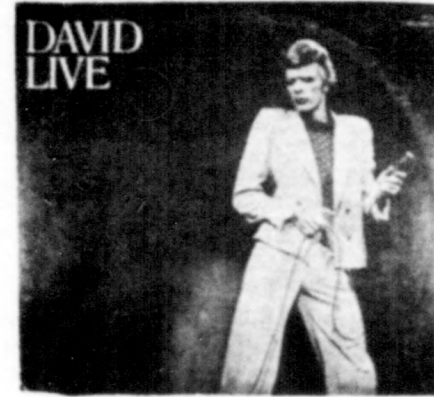
For as long as can be remembered, Jefferson Airplane has been struggling on the outside to hold up the inside; Grace Slick and Paul Kanter. Jefferson Starship (the new Airplane of sorts) has just concluded a major tour promoting their latest vinyl effort *Dragon Fly*.

Most of us grew with Airplane in the heat of student oppression and revolution, orange sunshine, and Woodstock. The Kanter/Slick duo just wasn't your Carpenters of yesteryear. They gave birth to the genre of music categorized as acid rock(?). One wonders how Grace Slick, with her distinct bitter-sweet vocals, could deal convincingly with themes with any bit of human feeling in them. She has always possessed that icy remoteness.

Dragon Fly is, however, listenable and engaging. Craig Chaquico has joined Starship as well as Pete Sears; Chaquico on guitar, Sears a pro on bass and keyboards.

If you're an Airplane person, *Dragon Fly* meets all expectations within your ear. The best cut is by far the seven-and-a-half-minute sexy and nostalgic "Caroline". It unites Marty Balin with what was left of his band. Balin acts as the "acid neutralizer" so to speak of the Slick/Kanter harshness. He adds the needed spark throughout the album making *Dragon Fly* a decent effort on the part of Slick/Kanter and Starship. □

by Gary Robb



David Live
David Bowie
RCA Victor CPL2-0771

And then there's Bowie. Where would all this schmock glitter-rock scene be without the glamour boy himself?

Bowie's latest contribution is a disappointment. It is absurd to begin with to try to capture the "live" Bowie on record. It just ain't the same. And this double album is testimony. It lumps together the facets of Bowie's music into a oneness. It is really boring. The back-up is one-dimensional, the 17 cuts are flat. Some of the cuts are extended, but the band adds no identity.

Sure, it's Bowie, centerstage all the way. But instead of providing the intimacy of his performance, the effort on record only sticks Bowie's lack of stage manner out (if you'll excuse the cliché) like a sore thumb. His vocals are slurred for the most part and hurried. What Bowie offers in concert is lost to heavy breathing on record.

If you've ever seen Bowie, hearing this album would make you think he's having a really bad night. Wait for the next Bowie record or buy something else. Since he's lost long-time partner Mic Ronson to the Rolling Stones, however there just might not be another decent Bowie. It could be the end of Bowie's reign at the top of the glam. □

by Gary Robb

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The Real Lenny Bruce
Lenny Bruce
Fantasy F-79003

In 1961, Lenny Bruce was busted for obscenity in California for saying "cocksucker" during a performance. Almost fifteen years later, Dustin Hoffman has won an Academy Award nomination for using the same language in portraying Lenny's life on the screen.

I first remember hearing of Lenny Bruce when I was a kid. My father had his biography and he wouldn't let me read it. I remember hearing an album by Lenny maybe 10 years ago. The only thing I remember about it was that the guy talked so fast it was hard to understand him.

Recently I saw the movie "Lenny" and for some reason this was not how I remembered him as being. The movie tried to show Lenny as a philosopher fighting against an unjust world. While this is part of Lenny's mythical image and there always was a moral point to his bits, he was a comic first and a preacher second.

The I heard this album, "The Real Lenny Bruce." I can't ever remember laughing so hard at a comedy album. And the real funny part is that this material was written over 15 years ago and it still knocked me off my chair.

Every comic out today owes a lot to Lenny Bruce. Lenny was the first experimental comic, taking the idiom as far as it would go. He so sick of doing what he called "tits-and-ass" jokes and the standard "a funny thing happened to me on the way" routines that have become the stock in trade of the nightclub circuit. Lenny took scenes from everyday living and, like any true artist, subjected them to his own impressions and presented them to the world. Some of it was painful to hear because it was so true. Funny but true. He slaughtered every sacred cow he came up against. Subjects that were too hot to handle for most comics, Lenny was only too happy to tackle. Like the big business of religion, hypocrisy in government and inconsistencies of the world in general. And if he were alive today, as the liner notes suggest, he would undoubtedly be attacking Ford and Kissinger for preaching the virtues of capitalism on the one hand

while threatening the Arab oil nations with military force when they practice it.

But while every comic owes a lot to Lenny, no one is picking up where he left off. Lines from his routines are copied (or stolen) constantly by comedians. In fact, it was quite surprising to listen to this album and hear lines that are standard jokes today and realize that they were Lenny's creation.

But no comic is making us laugh at ourselves like Lenny did. No comic is attacking the hypocrisy like Lenny did. George Carlin is funny, but he really isn't much more than a 1970's style Milton Berle. So where is Lenny when we need him?

Lenny is here on this album, just as funny today as he was 15 years ago, maybe funnier. Not much has changed since Lenny left. The Big Lie still stares us in the face every day. White collar criminals get light sentences while pot smoking teenagers get ten years. It's one big circle and Lenny knew it long before anyone believed him. Lenny chewed up the system and spit it out for the world to see. And it was funny. But the system had the last laugh. The police harassed Lenny to death, effectively prevented him from performing in most cities, and when he died from what Phil Spector called an overdose of police, the system tried to tell us that he was a strung out junkie, a sick, foul-mouthed prevert.

The truth is Lenny was no addict. He rarely used pot, and when he did take an occasional dose of morphine it was only to get away from the heat that was constantly around him. He used to work long hours into the night working out routines in his head, or later on trial litigations, and he would take something to keep going once in awhile. But he was never so strung out on dope that he was incoherent on stage, as the movie depicted. And the only time Lenny really forgot what he was saying and had to stop his show was once when he happened to mention his father's name during an act and couldn't continue. It had nothing to do with drugs. That was the real Lenny Bruce.

For that reason, the people who liked the movie may not like this album. On the other hand, the people who were disappointed with it, as I was, will probably like this album. Lenny has made several albums but they are hard to find. Most of them were done with his cooperation, which means Lenny censored himself to insure sales of the album. But this collection is uncut and contains some of his most famous bits. It comes just at the right time, when Lenny has surfaced again as a cult hero. This album aptly titled, will set the record straight.

There is no way to describe a Lenny Bruce performance. Any attempt would

only detract from the sheer poetry of his movements, his language, and his timing. But it is amazing to note that what Lenny was doing in the early sixties is only now being accepted as legitimate comedy. Case in point is Lenny's hysterical bit "How to Relax Your Colored Friends at Parties." It contains every cliché of the times, how blacks have a natural sense of rhythm, how they have an affinity for watermelon and friend chicken, etc. It's the kind of stuff Archie Bunker says all the time. But this was 1961 and Time Magazine called it "sick."

"Religions Incorporated," also included on this two record set, is probably Lenny's most famous bit and without a doubt his most controversial, even by today's standards. But it is hilarious. So is "White Collar Drunk." Lenny explains that when Red Skelton did an impression of a drunk it was always of a skid-row bum, the kind nobody ever sees. So Lenny does the white-collar drunk and it's perfect.

The other routines are equally as funny. Some of them appear for the first time on an album, like a song Lenny wrote for Top 40 radio called "My Werewolf Mama." It was never released but would probably be a hit today.

Ralph J. Gleason, who is now a

contributing editor for Rolling Stone, put this collection together. In Lenny's book, "How to Talk Dirty and Influence People," Lenny gives Gleason credit for being the first reporter to defend him when he was having trouble with the law. Lenny loved Gleason for it and this album is put together with an equal amount of love. The liner notes by Gleason put Lenny's bits in the proper perspective and explains some Yiddish terms that Lenny uses in his bits.

It's a great collection. With all the myths and stories floating around, this album tells the story better than anyone. Nobody can be Lenny Bruce, not Dustin Hoffman, not Cliff Gorman, not even George Carlin. Only Lenny could take the terror out of words like nigger and kike and greaseball. Only Lenny could show us the difference between what America is supposed to be and the painful reality of what it actually is. He always said there is no good and bad, only what is. He was a preacher, a satirist, a genius. The best scene in the film "Lenny" comes at the end when his girlfriend Honey looks into the camera with tears in her eyes and speaks the one truth of the movie: "He was just so damn funny."

He sure was.

by Dennis Bailey



This Is the Moody Blues
Moody Blues
Threshold 2 THS 12/13

It has been two years since the Moody Blues released their last album, *Seventh Sojourn*, and many have waited for their eighth release. An unfortunate event occurred a year ago, when the group finally broke up—the result of lack of purpose.

This Is the Moody Blues will surely be their last release, excepting the chance of their regrouping once again. It is not a new album, but rather an anthology of their seven disks released from 1967 to 1972, with one new cut, "Simple Game."

After seven remarkable albums, the latest release can only be in the same tradition when taken from all of them—the only problem arising from being able to fit only so much on two disks. But for anyone not familiar with this English group, it is a

good way to get some of the most important roots in the history of modern music.

What makes the Moody Blues so popular?

It's a tough question to answer, for you think of many reasons. Most certainly one of them is that the group of five "pioneered" the way for highly a tuned, well orchestrated blending of rock with traditional orchestral groups. In earlier records, back-up was provided by the London Festival Orchestra as in "Tuesday Afternoon" and "Nights in White Satin." But superior musicianship of the group itself has to be realized as well, and is, in this set.

"Simple Game" follows the style of the group, recorded somewhere between their second and third releases in 1968. In *Search of the Lost Chord* and *On the Threshold of a Dream*. In the five years of their prominence, the Moody Blues did not follow the 'in' path of top-forty, but instead sought out and experimented with new forms. Each individual recording attempts to tell a story, which unfortunately is lost in this "best of" set.

If your looking for an introduction to the group, this release is a good beginning. The choice of cuts is well representative and provides a definite insight to their music. It was unfortunate they broke up, but this allows a new living in the past

by Steve Ward

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film

Freebie and the Bean

Freebie and the Bean is a very sick and very lousy movie. It has been playing at a local theatre for weeks, for some unexplainable reason, and I do wish with all sincerity that it would be removed immediately.

It's about two cops without any notion whatsoever of morality as they maim, kill, insult, and in general make royal assholes of themselves. The film is so warped, in fact, that Alan Arkin (who plays Bean) discredited his involvement with the picture with the lamebrained excuse of "I only did it for the money."

Freebie features car chases *ad nauseam* but the one cruel thing about the high-speed thrills of this movie is that pedestrians do get in the way and do get hit. To top off all this sadism, in a scene that ranks high in the annals of disgustingness, these two cops plow

their car right through the midst of a street parade and leave behind the bruised and broken bodies of children. And guess whom they're chasing? Some guy involved in a penny-ante theft job.

The blantly homosexual banter between Freebie (James Caan) and his cop pal Bean is exceptionally obvious; they keep hugging each other and at one point Freebie even invites his buddy to come live with him. Even though blood-lust immorality is their way of life, when Bean suspects (wrongly) that his wife is having an affair he nearly hits insanity and her in the process.

It's hard to imagine *Freebie and the Bean* being more worthless, and in case you haven't guessed yet, all this reckless violence is rated "R".

by Bill Gordon



Marlon Brando as Paul, and Maria Schneider as Jeanne become drunk with champagne in a tango dance hall during the breakup of their volatile relationship. Bernardo Bertolucci's highly controversial film, which had its American college premiere last May at UMO, returns this Wednesday to Hauck at 7 and 8:30.

Naval battle to be film feature

The Kennebec Film Makers Association (KFA) is the first state-wide effort to bring together film producers, writers and actors in Maine for production of film.

The Association first began four years ago when its director, Leon Tebbetts, opened headquarters in Hallowell. Tebbetts, who has produced a 75-minute feature film entitled *The Music Box* in Super 8mm, decided last December to expand the small group and make a feature for the nation's bicentennial. The more than 60 active members of the group gathered on the UMO campus on Sunday, March 9, to discuss their ambitious project.

With a budget estimated at \$6,000 for a film to be shot in 16mm, the feature will concern the first naval battle of the American Revolution. In 1775, a group of armed citizens from Machias commandeered the sloop *Unity* and then attacked and boarded the British warship *Margaretta*. During the brief fighting,

several British seamen were killed.

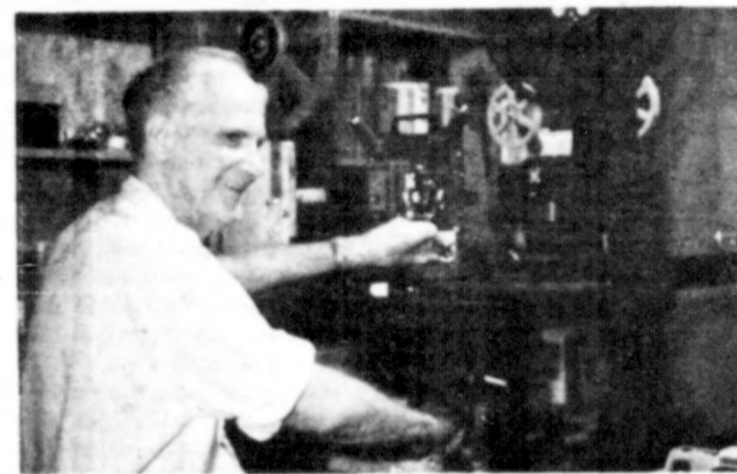
The Association is already planning fund-raising efforts, and they hope to get match funds from the Maine Arts and Humanities Commission. One Portland television station has already expressed interest in screening the film, which its makers hope will go into shooting this summer. The film's relatively low cost is due to the volunteered help of the KFA's members, who are both professional and amateur filmmakers.

In addition to the *Margaretta* project, members have made their own independent films and Martin Meltz of Pownal, who has made television commercials, is planning to teach a low-cost course in film production. They are encouraging formations of local film clubs and according to Arthur Dostie, a UMO student, "The idea is snowballing."

by Bill Gordon



One of the *ad nauseam* crash scenes, frequent in *Freebie and the Bean*.



Leon Tebbetts

Towering Inferno hits depths

Why such capable performers as Paul Newman and Faye Dunaway agreed to compete in this film with the L.A. Fire Department, the San Francisco Fire Department, the waterworks, and the special effects geniuses of Hollywood, can not probably be answered unless one hazards the all-American guess—money.

Newman does get to display the fruits of his personal physical fitness program (he's 50 and runs several miles each day) as he climbs up and down the screen and Dunaway appears in a very décolleté costume (Cher watch out), but the acting hoorahs are stolen by O.J. Simpson as a down-to-earth (in this picture?) security guard, Fred Astaire as an aged con-man, and Steve McQueen as the super-hero of the hour—fire-fighter extraordinaire. The picture is produced by Irwin Allen, of *Poseidon Adventure* fame, but the characterization vignettes are, in this sequel, unfortunately outclassed by the spectacle of the fireworks.

Some moments of the action are breath-taking, once one gets sucked into

the action, which includes innumerable explosions, dummies falling out of skyscraper windows, and singed firemen. The entire scenario might be called "Architect's Nightmare" or "Return to Sodom and Gomorrah." The latter epithet is not spurious, for if one bothers to scrutinize the symbolism of the film, the results are interesting.

An Ayn Rand type hero, the architect, a self-made man, out-doorsman, honest and straight-shooting, bursting with old-fashioned integrity (he'd just as soon climb up a pipe shaft to rescue a pussy cat as make love to his wife), is betrayed by the machinations of the self-seeking, profiteering builder and his Machiavellian son-in-law (Richard Chamberlain fans may be upset with this casting), who by cutting building costs, have created a fire-trap.

The implication is there that the profit orientation of modern industrial capitalism has built a facade so unsound that it destroys itself on the eve of its inaugural party. However, all is not lost. At the film's conclusion, the fireman will guide the architect in building sound structures fit for human life (no more than seven stories high as the former earlier sermonizes?).

However exquisite, the symbolism is lost in the sadistic titillation of witnessing scores of people burned, maimed, drowned, and others decimated. Is this orgiastic celebration of destruction 1975's Hollywood equivalent to the Busby Berkeley spectacles of the 30's which took people's mind off that depression? Are we turning in our escapist entertainment to images of annihilation, and if so, what does this say about the future of our society? □

—by Roberta Speel

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television

arts commentary

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When was the last time you watched it? Last night? Right now?

When was the last time you saw something good on it? I mean really good! Give up?

If you're like me, you probably watched *Midnight Cowboy* when it was on the tube recently, and if you liked it at the theatre, it's a sure bet you hated it on TV. They cut it up so bad (Brenda Vaccaro's part was chopped to about five minutes) that if you hadn't seen it before, you probably didn't know what the hell was going on.

I watched it with someone who hadn't seen it before and had to tell her that Jon Voigt was a male prostitute. It was barely hinted at in the TV presentation.

Or how about *The Godfather*? It wasn't cut up as bad, but by compressing a beautiful wide-screen color movie down into a twelve-inch black and white box, something is lost. And, the constant commercials and the 24-hour break between the two parts made it a complete disappointment.

Let's see, what else is on TV besides movies? The news. Ah, but is it news, or is it just another slick production put together to sell soap? If anyone is interested in answering that question, I recommend the latest issue of *MORE*, which contains an article that takes a bold look into the making of an NBC television documentary.

Once thought that the *Today* show was news. But last night Barbra Walters hosted the *Tonight Show*. News reporter or late-night TV star? Someone once said that Barbra Walters is a bigger star than anyone she interviews. And to prove it, she

had Helen Reddy and Ann Landers on as guests. (Yawn).

Ever wonder why more people watch CBS news than any other? Dan Rather of course. Now, Rather is a good reporter, but every weeknight at 6:30 (and 11:15 on Sundays) the nation's horny housewives are glued to the TV set to drool over his newscasting.

Don't laugh. You're mother may be one of them.

When you think of TV what comes into your're mind (besides commercials and reruns)? **GAME SHOWS!** Popular in the fifties, replaced by soap operas in the sixties, and revived for the seventies, game shows are as American as, you guessed it, apple pie.

When you're little boy looks up at you someday and asks what you do for a living, how would you like to look at him straight in the face and proudly declare, "Daddy plays games for a living?"

Arlene Francis. Kitty Carlisle. Henry Morgan. Soupy Sales. Bob Barker. Need I say more? I could. In fact, a simple list of the "professional" game show people would fill a page.

Have you seen "Money Maze yet? Wonderful program. It's almost as good" as that unforgettable game show a while back "Treasure Island." Remember? Contestants would get into little bathtub boats and paddle over to tiny islands in search of FABULOUS PRIZES! The boats, naturally, would collapse and tip over to howls of appreciative laughter (canned, of course).

The person that invented television must have been very bored. Or maybe he just didn't realize that it would be turned over

to the likes of "the white tornado," dogs that tell you their favorite dog food, cats that sing, or "BIG WALLY" who jumps out of the woodwork to sell you detergent on floorwax, or whatever the hell it is he sells that's better than "the other leading brand."

Is television getting better? Some say yes. Others say no. Many say who gives a shit. But is there really any difference between *Dragnet* and *Adam 12* or *Hawaii Five-O* or *Kojak* or *Baretta*, etc. etc. ?

Some say TV is getting some realism in its programs. Is Freddie Prinz real? Is "That's My Mamma" real? Even *All In The Family* has about run its course as a comedy.

As you can see, television never changes, it just travels in circles. Granted that most sitcoms have abandoned canned laughter for live audiences, but they are still facing the same situations they did ten and twenty years ago. Blind dates, plugged drain, argument with the boss, noisy neighbors, they've all been done and will continue to be done.

There must be something good on TV you say. Of course. Television has been

around for over twenty years and something good has been done. It's just that I can't think of anything.

Some shows are putting a disclaimer before the broadcast to warn viewers that offensive material might be presented. Now this has possibilities, but when was the last time you stayed up to watch a B-grade movie and waited desperately for the offensive material to come on and finally decided they must have meant the commercials?

This could go on forever. The person who said that TV is a vast wasteland was a master of understatement.

The sad part of all this is that TV has the potential to become the educator of the nation. The educational network comes close but it can't possibly reach the audience that the commercial networks do. Money is one reason.

Perhaps pay TV is the answer, or cable TV, or both. Either way something has got to change, but I'm not holding my breath.

by Dennis Bailey

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The Job of Sex
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The pulp-and-paper industry has received a great boost in recent years from the widespread and rapid proliferation of so-called "sex-manuals". The *National Lampoon*, ever conscious of the faltering state of Maine's paper companies, has produced another manual, hoping its publication will add new employment to the sagging pay rolls of Great Northern.

Economic considerations aside, it's about time someone laid bare the pretensions of our new "liberated" attitudes toward sex. And the *Lampoon* has done it probably better than anyone else could. Their parodies are always classic, merciless pokes at American society's hang-ups, even when those hang-ups are shared by the authors.

The Job of Sex, ostensibly a take-off on *The Joy of Sex*, actually attempts to encompass all the manuals that treat sex as some sort of scientifically fathomable phenomenon. Well, maybe it is, but these books have a nasty habit of seeing themselves in a very "righteous" (if I may use the term to describe this subject) light, as does most of the current "pop psychology" literature.

Literative although generally very informative, the sex manuals seem to be laughing at those adventurous soul who, after finding a suitably athletic partner, would contort themselves into pretzles instead of getting the whole thing over with as quickly as is convenient. The *Lampoon* is laughing at them for laughing at us, who are laughing at the *Lampoon*...and so it goes...

To say *The Job of Sex* is funny is beside the point. So we'll ignore that point.

Billed as "a workingman's guide to productive lovemaking" and illustrated with pictures, *The Job of Sex* begins as would any production manual. "It's work. Grueling, difficult, exacting and exhausting work. But as you learn to produce more and better orgasms, you'll find that like all really tough jobs, sex has its own rewards—the satisfaction, as you drift off to sleep, of a job well done..."

The book continues with chapter headings of "Punching In," "Overtime Bonuses," and "Downtime and Layoffs." Under the chapter of "Inventory" we are given a section on the "passion ring," made of pure gold, with a pure clear crystal attached to it. "It has never been known to fail to provide a man with a permanent bed-partner." Of course, the description is that of an engagement ring.

The illustrations, although rarely associated with the text, are almost worth the inflated price of this monumental work. Touching and sensitive in their portrayal of the touching and sensitive act of sexual encounter, they stand as excellent

interpretations of the attitudes expressed in the book, for those who lack the imagination to picture some of the perverse acts outlined therein.

Not intended for beginners, puritans, or small rodents, *The Job of Sex* costs less than a six-pack of beer, and takes up only a

fraction of the space that six empty beer cans would in your trash receptacle.

In these inflationary, recessive times, one needs a few yucks. *The Job of Sex* supplies 87 per cent of the adult minimum daily requirement of laughs and chortles. Longley supplies the rest.

by Zoltan

Color Test
edited by Ian Scott
Pocket Books, \$1.95

Color?

Everyone knows what color is and isn't. Happiness, sorrow, joy, frustration,—all emotions can be expressed in color. But few people realize the psychological significance of color in determining individual personality.

The color test was developed by Dr. Max Luscher in 1947, who is known world-wide in the field of color psychology. His methods are now extensively used in Europe for screening personnel and psychological analysis. The whole test consists of 73 different color selections from which the respondent makes 43 choices. These are interpreted, and an accurate profile is obtained.

The book deals with the "quick test", which, although not as detailed, is still of

considerable value in high-lighting specific aspects of personality. The first part begins with an explanation of color and its psychological meaning. It then deals with the analysis of the test, and gives interpretation tables.

One evening recently, when together with a group of friends, I pulled out the book, and one by one, we took the test and examined analysis results. The general consensus of the group was that the results were indeed indicative of our personalities. In some instances, the test analysis is general at first glance, but when studying the results, a pattern seems to develop.

Color Test is only a basic primer for the field of color psychology, but nevertheless manages to scrape the surface for the uninformed reader. It is well written, and easy to comprehend for the layman. If you want a general understanding for the principals of color analysis, read it—but don't expect to come away an expert in the field, or with an in-depth color analysis.

by Steve Ward

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Husson, Colby win women's state hoop crowns, UMO eliminated in first round of action

The Maine State women's collegiate basketball tournament held March 13-15 in the Memorial Gym had all the ingredients of a fine event, from two hotly contested finals to the tearing down of the basketball nets at tourney's end. The final game in the A class which consists of UMO, Husson, UM-Presque Isle, UMPG, Colby and UM-Farmington, (the more experienced clubs in action) was a tense battle between Portland-Gorham and Husson.

The two clubs came out quickly and UMPG forged a 25-20 lead just before the half. The fact that both clubs played tight zone defenses and went on a five-minute binge, where few points were scored, kept the score in the first half down. It was a very physical half with the officials making sixteen calls against Portland-Gorham and ten versus Husson. The disparity in fouls called became a factor late in the second half.

With 14:38 to go Portland-Gorham threatened to pull away in that period with the club taking a ten-point lead on three consecutive layups. Husson, however, began a surge and got the difference down to three with 11 minutes to play. Barb Leonard, from Brentwood, N.Y. made it a two-point PG lead, but a foul shot by Mary Begley and a muscle basket by 6'3 center Darla Potter put PG out in front 43-37, with 7:50 left.

Then Sue Skinner and Miss Leonard scored for Husson Miss Potter helped PG regain a three-point lead. At the 6:09 mark the load of fouls became very heavy for Portland and kept them for being aggressive on defense. Karen Caputo made a brace of fouls and shots and Colleen Meehan added a third to tie the game at 44. Miss Caputo then made two outside shots to give Husson a sudden

by Al Coulombe

48-44 lead with 2:31 to play. The Portland-Gorham squad had many opportunities in those final minutes, but only converted when the embattled Miss Potter scored a foul shot and another hard-earned basket. But it was too little for PG to catch up and Husson won 50-47, proceeding to take down the nets with a little help from their supporters.

While the nets were still up earlier, UM-Presque Isle took UM-Farmington 60-53, in the consolation game. Farmington got down by ten with 10 minutes left in the first half but on the work of Beth Ginn of North Yarmouth got it down to five with 5:20 remaining. Presque Isle then ran off eleven straight points to take a 34-20 halftime lead and held it throughout the second half. Becky Palmer of Patten, Maine scored 17 to lead the winners, while Linda Lowell of Biddeford scored 13 for the losers.

The Coach of the UMO girl's team Rose Milligan was relegated to the role of official scorer in the final round as her team lost two games and was eliminated. In the open against UMPG, the Bears were a 71-54 loser as PG took a seven point halftime lead and pulled away. Mary Begley, Denise Blais of Westbrook and Darla Potter all scored 15 for Portland-Gorham, while Cheryl Higgins of Bangor had 18 for Maine-Orono. Later in the losers bracket of the double elimination tourney-UMPI took the Bears 79-67, with Becky Palmer canning 36 for Presque Isle. Miss Higgins was the top scorer for Maine again with 21.

Other preliminary games found Husson stopping Colby 63-45, with Karen Caputo and Verna Eldridge of Brewer leading the charge and taking UMPI 58-38 with Miss Eldridge scoring 27. Also UM Farmington expanded a six-point halftime lead to beat Colby 60-33.

In the companion Class B tourney, for school of smaller size, the finals game was won by a wider margin but was still exciting. In this match Bates met UM-Machias and rolled to a 38-28 halftime lead as Priscilla Wilde of Bates and Carol La Haye of Machias, 18 and 19 points respectively, held their own personal battle. Miss La Haye was kept off the scoreboard in the second half, however, and Bates used a fast break to get a 20 point lead (with ten minutes to play) and went on to win 78-51.

The third place game was a barn-burner between Westbrook College and Bowdoin. In the game, Westbrook jumped out to a commanding 32-15 halftime lead, Jill Bianucci of South Windsor, Conn. Trailing 10 points toward the end of the final period. At the end of the game, Bowdoin had twelve-point deficit then with 2:55 left the team rallied to trail by only two. Westbrook kept their poise, however and won 52-50.

Earlier action found Westbrook beating Bates 38-30 with Priscilla Wilde scoring 23 for the winners. The Bates team got 29 points from their guards in the game. Also it was UM Machias over Bowdoin 48-32, in a game Machias won at the foul line making 12 of 17 foul shots. The most heroic performance of the B tourney was turned in by Chris Spath of UM Fort Kent. She playing in her first season ever of women's basketball was the entire offense for Fort Kent in a 89-8 laughter turned in by Bates and she had ten against Westbrook in a 94-26 beating. Fort Kent, though they were easily defeated in both games, showed promise for the future as did all the other teams in the three day event.

Condon named to New England senior squad

Steve Condon, the UMO's senior 6-4 guard, has been selected to play in the annual post-season basketball game for the New England seniors Tuesday (March 18) at the University of Hartford, Hartford, Conn.

Condon, a co-captain of the Black Bear squad this past season, averaged 15.9 points per game and set a new school mark for field goal accuracy in a single game when he hit 17 of 19 field goal attempts and scored 35 points in Maine's 91-90 win over Virginia Commonwealth.

In his two years on the UMO varsity Condon scored 667 points for a 14 points per game average. A native of Presque Isle, Me., he transferred to the university from Leicester Junior College.

The March 18 contest features seniors from the University Division versus the College Division graduates and is sponsored by The New England Coaches Association. Brown coach Gerry Alaimo will handle the University Division team while Gordon McCullough of Hartford will direct the College Division squad.

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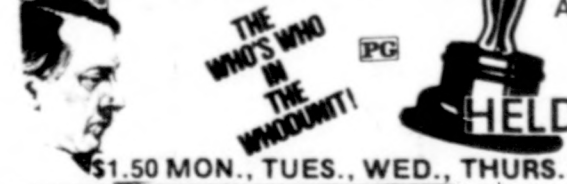
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Library course to be phased out

By Wayne Heikkinen

An administrative decision has been made by the department of Library Service, a graduate program, to discontinue the program as soon as all presently-enrolled students have received their degrees. James C. MacCampbell, chairman of the unaccredited department, estimates the phase-out will take three years.

"Money is the main reason the library service will be discontinued," MacCampbell said.

"When we first started the program in '63 there were plenty of jobs available for librarians," he explained. "Two years ago, it came to the point where it was impossible for an unaccredited student to compete in the librarian field."

"In order for us to get accredited by the proper accrediting body, in our case, the American Library Association, we have to have more full time faculty and daytime program with a sufficient number of full time students," MacCampbell said. "As it stands now we only have one full-time

faculty member and only 12 full-time students."

MacCampbell added, however, "we have 170 part-time students admitted in the graduate school."

He submitted a proposal to the dean of the graduate school to get 5 more faculty in the next five years and to recruit more full-time students.

MacCampbell commented, "I would also like to see the program continue, but I can't take a stand on a program that is in a crowded field."

According to the head librarian, the

proposal was turned down because "the efforts to meet accreditation standards would result in the program costing \$100,000 at the end of five years."

President Howard R. Neville said Thursday that the decision to discontinue the program came from MacCampbell to Vice President for Academic Affairs James Clark to him. Neville said the program was "not that high a priority" and that he approved the decision to discontinue it "on the basis that if we're going to have a program, it ought to be of a high quality." The president estimated it would cost between \$80,000 and \$100,000 to obtain accreditation for the program.

An effort to override the administration decision has been organized and a meeting of alumni and students is scheduled for this Friday at 3 p.m. at Hilltop. The purpose of the meeting is to see if enough support can be developed to approach the chancellor and, eventually, the legislature.

Don Gould, an alumnus of the graduate program and chairman of the meeting, said, "Most of us weren't aware that there was a decision pending until it was too late to do anything. We feel the decision was ramrodded."

"They claim the main reason for discontinuing the program is because they are not accredited, he said. "The point I'd like to bring up is that they never even tried to get accreditation. When you try to get accreditation, the accreditation board comes in and checks the program out and then makes recommendations. I don't think our program was ever checked out", he claimed.

Gould also disputed the "lack of jobs" assessment.

"I don't think they have done their homework. How do they know people aren't getting jobs. All they have is an outdated survey," charged Gould.

Davies' hitchhiking bill scheduled for vote soon

A bill calling for the legalization of hitchhiking in Maine is expected to pass through the House Judiciary Committee this week and reach the House floor by the end of the month, said Rep. Richard C. Davies, Orono.

Davies, sponsor of the bill, expects it to pass unanimously, with only one amendment added. The amendment limits hitchhiking to daylight hours but permits the hitchhiker to stand any place on Maine roads except the pavement. The bill, according to Davies, is favored over the one introduced by Rep. Rodney Quinn of Gorham because Quinn's bill "contains all kinds of limitations."

The "limitations" Davies referred to include limiting hitchhiking in certain areas at certain times and requires the possession of some kind of positive identification at all times while hitchhiking. Davies claimed such limitations "involve a lot of red tape."

"I always was a hitchhiker myself," Davies explained. If adopted, this bill will make it legal for a person to hitchhike and

at the same time alleviate some people's inhibitions about picking up hitchhikers.

"At least it will be legal; they still have the choice whether to pick up hitchhikers," Davies pointed out.

Workers rally today in Augusta

A rally protesting Governor James Longley's budget proposals will be held today in Augusta. Organized by the American Federation of State, County and Municipal Employees (AFSCME), the demonstration will begin at 9 a.m. with picket lines on the State House steps and end later in the afternoon with a rally at the Augusta Armory.

So far, only six students have signed up at the student government offices to travel to Augusta in a bus provided by the AFSCME. Despite the low student turnout, Senate President Jeanne Bailey said many state and university employees will be attending.

Davies cited the energy crisis as one of the major reasons he chose to sponsor the bill. "Maine has very little mass transit, and what it does have, is extremely expensive," Davies said.

"According to (Rep. Richard) Davies many legislators are intending to honor the picket lines," Bailey said. "The ones that haven't decided probably won't enter the building if someone is blocking their way."

Bailey said the picketers will attempt to shut down regular business at the legislature for the day and get the attention of the governor. Davies has said he will honor the lines.

The main purpose of the rally is to protest the governor's freeze on wage increases for state employees. Jerry Wurf, president of the AFSCME, will address the rally at the armory, where workers and legislators will gather.

Miss Maine comments on value of pageants

"Many people think beauty pageants are based strictly on beauty. It's true that some are, but many are based on much more, such as poise, ability to answer tricky questions, knowledge of current world problems, grace and talent. I feel strictly beauty pageants are of limited value, but the more broad pageants show you as a more rounded person and are valuable in that they make you a more confident person. And I think anything that makes you more confident is an asset to the society you live in," Miss Maine-USA, Denise Hill, said, expressing her opinions of beauty pageants in a recent *Campus* interview.

Hill, a senior English major currently student-teaching at John Bapst High School in Bangor, feels she is "a more confident person" as a result of her participation in beauty pageants.

"I am much more at ease in job interviews and can express my views more confidently," she said. "Pageants have forced me to be a more outgoing person."

Hill was second runner-up in three contests last year. She was second runner-up in the Miss UMO pageant of the Miss America division; the Miss Greater Bangor, Miss America Pageant; and the Miss New Jersey, World Pageant.

When asked why she decided to enter her first pageant, Miss Maine said simply, "the scholarship money." But she has also found that, "I really enjoy them (pageants). I've met a lot of people because of them. You also really get to know how to judge people. And a lot of times it's a way of broadening yourself."

Concerning her opinion of "women's lib," Miss Maine said, "I don't think I'm a less liberated person because I've been in pageants. And I think the people that know me don't look down on me because I've been in them. Some radical feminine types might look down on me, but I think they are just practicing reverse discrimination."

Asked if being Miss Maine will change her life, Hill replied, "Well, I'm going to

have to miss my graduation, and I'm going to be really broke when I'm finished buying all the little things I'm going to need for the Miss USA Competition." This pageant will be held May 17 at Niagara Falls.

The most major change her new title has brought to her life seems to be "I've quit ordering Pat's Pizzas. I've got to lose ten pounds because TV makes you look heavier. But that's probably the most radical change in my life style, that has occurred," she claims.

Hill believes she won the Miss Maine competition based on her answers to the judges' questions. "My big question was 'How important do you think a college education is to a woman today?' Her answer was, 'I feel that a lot of people, not just women, are pressured into going to college today with no purpose behind them. More important than going to college is doing something with your life. I don't think college, per se, is the most important thing a woman can do with her life. The most important thing is finding herself and her own interests.'"

During her private interviews with the judges she was asked such questions as what she thinks of the Cambodian question, women's lib, and the educational system today. "I think these interviews either make you or break you," she said. "because if you can't express your ideas, it isn't going to do you any good to be graceful."

Hill has not yet had to deal with people's stereotyped images of a Miss Maine, because "Nobody knows yet." She was crowned in Brunswick, Maine, on Sunday, March 9.

"I'm curious to see if people really will have a stereotyped image of me as a sex symbol. I hope they won't. If you can laugh at the superficiality of the pageant, it's good, because the pageant could mean a lot. If I won (the Miss USA pageant) it could affect my future, as there is quite a bit of money involved."

She finds the image of Miss Maine as a sex symbol quite laughable. "If anything,

you have to be more careful of your reputation. For example, I had to have my parents sign a statement saying I had a good reputation in my hometown neighborhood."

Hill, 22, is a sister in Delta Zeta sorority, was a majorette last year, and has worked on the Second Century Fund committee.

Her interests are "reading, of course. I'll read anything—the backs of cereal boxes and even cans," also sewing, needlework, water skiing, skating, dancing and motorcycles. "I love to ride motorcycles. They scare me though,

because I've been dumped a couple of times. I like small dirt bikes."

She also likes to sit around and talk to people. "That's why my grades are so bad."

Hill thinks the most important thing she has gotten from being in pageants is confidence in herself. She also thinks her participation in them will assist her when she starts looking for a job. "When I go to look for a job, I hope they'll see me as an active person who goes out and gets involved in things..."



Denise Hill